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Remarks on the Musical Conventions in Boston.

BY G. W. LUCAS.

Concluded.

I will here remark, that most of the reports of the proceedings of the Convention during its several anniversaries in Boston, which have appeared in our public prints, were made by those who were warmly attached to Mr. Mason's interests, and they were intended to hold him up to the public view as the head and life of the convention. Take for instance the following, which appeared in the Journal of Commerce of August 30th, in reference to the last convention. "The anniversary of the National Convention of performers in sacred music, was celebrated at Boston on Monday, and continued for three days. The Odeon was crowded [there being 351 members, and sometimes a few spectators] during the whole time, and the performances [debates of course] were of an interesting and gratifying character. [So much so that the convention broke up before the expiration of its term, for the want of business.] Cyrus P. Smith, Esq., of Brooklyn, was elected President of the Convention, and it was agreed that the anniversary next year shall be held at New York, in the Broadway Tabernacle, and that the select trained choirs of Boston will be present. It will be an occasion of prime interest."

Now, when did the Convention agree to hold their next anniversary in the Broadway Tabernacle? Had Mr. Mason, or the Boston Academy of Music, the control of all "the select choirs in Boston"? And if he had, what had the Convention to do with them? To train choirs was not the business of the Convention. Such language is much more complimentary to Mr. Mason than the musical character of New York. To be sure, Mr. Mason in the Convention boasted of the Boston singers, and intimated that some of them might attend the Convention in New York. This egotistical boast however, was promptly rebuked by the remark of Mr. Hastings, that although there were many fine singers in New York, they had none to boast of.

I am aware of Mr. Mason's immense power and resources, and the feeling which this public statement of facts will excite against me in some quarters.—These charges, however, have not been made inconsistently, nor without ample means to substantiate them. They may surprise some, but others, and they are not a few, will wonder why more instead of less has not been said. To such, I need only say, that remarks in reference to the musical talents and works of certain men, to any considerable extent, formed no part of my design in this.

I know that musical plagiarism, either directly by copying with slight variations the music of others, or indirectly by taking the theme or subject of a tune from some other piece and publishing them as original, has been practised in this country. And more.

There has been another species of plagiarism, for which I have no name. I mean this. A compiler of church music secretly consults the most experienced teachers of music in whose judgment he has confidence, in reference to such changes and alterations as would improve the next edition of his book, and then without giving them the least credit, adopts, and perhaps in his preface claims their opinions and suggestions as his own improvements and the result of his own reflections. This kind of plagiarism, though perhaps more frequent, is not less dishonorable than the other. These, and many other things, however, upon which a false and unmerited musical reputation has been fabricated, may be the subject of another pamphlet.

In the foregoing remarks, I have attributed a share of the diminution in the effective power of church music, so justly complained of now-a-days, to the influence of the Teachers' Class connected with the Boston Academy of Music. Some further remarks, therefore, in reference to this and other influences of the Class, adverse to the general interests of music, shall be added.

The original design of the Class, which was well enough, has been perverted to false pretensions, which have deceived the public, degraded the musical profession, and greatly injured the cause of music.

No mere mechanical means can make a competent teacher of church music. Nor can science alone make effective music. It must have soul, or it cannot touch the soul—it must be the effusion of emotion, or it cannot excite emotion—it must be imbued with the inspirations of genius, enkindled by lofty sentiment, or it will be frigid and ineffective. If, then, such is the character of effective music, what should be the natural endowments as well as the acquirements of those who teach it? The answer is plain. They must possess what no man nor mere science can give—a mind capable of keen perception, and a soul susceptible of strong emotion—powers kindred to those of the composer, or they can never feel his inspirations nor give effect to his music. Can mere science make good poetry? and how few, even with our best scholars, read it with effect. So in music, the effective power is founded in the natural susceptibilities of the soul, and these must inspire the pen of the composer and fire the spirit of the performer, or the music, though ever so scientific, will be dull and ineffective. Now, so far as the instructions given by the Teachers' Class went to illustrate the Pestalozzian or any other method of teaching music, they were, as I have said, well enough; but when the members of the Class took the ground that these instructions alone qualified them for competent teachers of church music, they were greatly deceived, and consequently the public were also.—Indeed, the very title of the Class is a public imposition. A Teachers' Class—that is, a Class of Teachers—when not one in fifty of its members possessed a single qualification, either natural or acquired, for a competent teacher of church music, as it should be understood and performed. Yet, these are the teachers who now, in every part of our country, arrogate to themselves the highest qualifications for the great and important work which they have assumed, upon the ground that they have passed a few days in Boston and seen Mr. Mason mark out some ten or twenty lessons on a black-board! Thus deceived, they neglect the only means that could qualify them for competent teachers, provided they possessed the requisite natural endowments. Is it any wonder then that, under the control of such teachers, our church music is becoming less effective every year? Here, then, is an institution designed for the good of music, out of which springs an influence which is adverse to the highest interests of church music. Was Dr. Kirk aware of this when he addressed the Convention?—But this is not the only influence unfavorable to the

character and legitimate effects of church music which has sprung out of this black-board system of making teachers. Many of these young men, members of the Teachers' Class, have gone among strangers, especially where the character of the Class is not known, and by representing themselves as members of the Boston Academy of Music, or the Teachers' Class, have obtained schools. Their employers, however, in many instances have been greatly disappointed, and the general effect has been to degrade the musical profession and to destroy public confidence in its professors. Hundreds of cases in proof of this might be cited, many of which are well known to Mr. Mason, for he has been blamed for recommending such incompetent teachers. Finding his reputation in danger, he is now more prudent. A proposition for the improvement of church music in almost any place now-a-days, is sure to be met with the objection that it would be of no benefit, for such or such a teacher has just been employed and he had done them no good, although he came recommended by the Professors in the Boston Academy of music. Now, the general effect of this upon the credit and influence of the musical profession is plain. Men who depend on such means for employment, go to Boston to learn how the article *the* should be pronounced in singing, &c. show plainly that they are not fit to teach music or any thing else, and in justice to the public the teachers in the Boston Academy of Music should send them back to their appropriate business, and not for the sake of money or the sale of their music books impose them on the credulity and confidence of the public, to the certain injury of music and the musical profession.

Again, unless attributable to the inability of this class of teachers to give music its proper effect, and especially to make their schools attractive and interesting, how shall we account for the fact that every year, as a general thing, less interest is felt in meetings for musical improvement, particularly by the higher and better educated classes of society? This, in part, I admit, may be owing to the tame and lifeless character of most of the music now in general use; but it is principally the effect of ignorance and insipidity in the great mass of teachers, who, since they have been made by a few black-board lessons, without library, education, or study, like the locusts in Egypt, have infested every town and village in the country. In many churches the music is now performed by a few tasteless and inefficient singers, where twenty or twenty-five years ago were splendid choirs, composed of the most respectable and intelligent members of society. Then, Dr. Kirk may be assured church music was effective, and a seat in the choir was esteemed highly respectable and desirable.

Now, let any one inquire into the cause of this change, and he would find that it is principally owing to the want of taste and suitable qualifications in those who have intruded themselves into every church and congregation as teachers from the Boston Academy of Music.

Another evil to the cause of church music which has grown out of the Teachers' Class, is a taste for secular music—Glee singing. This has led, in many instances, to the use of Glees and other kinds of secular music in what were called Concerts of sacred music. So far as I have noticed, this practice, so baneful to the proper character and effects of sacred music, has been introduced into our country churches by those who have been members of the Teachers' Class. Col. Barr, one of the earliest members of the Class, gave a Concert of sacred and secular music in one of the Northampton (Mass.) churches some two or three years since. And advertisements, similar to the following, are now-a-days quite frequent. "The choir connected with the church in East Amherst, will give a Concert of sacred and secular music at their church, on Thursday evening, Feb. 15, under

the direction of Mr. L. V. H. Crosby. Amherst, Feb. 6, 1844." This Mr. Crosby was a member of the Teachers' Class in 1840. O the stupidity of christians! Why not open their churches to the comedians? The effect would not be more pernicious to the sacred associations which should be connected with such consecrated places.

But these young teachers, as they are called, have witnessed the superior enchantments of secular music at the Odeon, under the directions of the pious instructors of the Teachers' Class, and they can see no reason why their own Concerts of sacred music, especially when they are intended for their pecuniary benefit, should not be made more attractive by the same fascinating power.

Some suppose that the members of the Teachers' Class derive benefit from hearing the singing in Boston under the direction of Mr. Mason, but this is a mistake. The singers in Dr. Kirk's church were instructed by Mr. Mason, and are among those who approve of his style of singing, and yet the Rev. Dr. complained that every year our church music is less effective. Whoever felt his heart warmed and his affections moved while listening to the music of any choir under the direction of Mr. Mason? The music of his choirs, when they are trained to his liking, is too mechanical to be effective? Its mechanical exactness, however, has often excited admiration, which has been mistaken for the legitimate effect of church music. Such an effect is adverse to the proper influence of sacred music. When the sentimental expression of the words and every thing which is appropriate and glowing in the spirit of the music are sacrificed to mere executive display, it may please the fancy but cannot effect the heart. It is not the object of science to render music cold and ineffective. By the aid of science a man may compose music correctly, though he may not be an effective performer. Science may give to music a symmetrical beauty, but not life. Such music, like a piece of beautiful painting or architecture, may please the fancy without awakening in the mind a religious sentiment or in the heart a devotional feeling. This is not good church music, no matter by whom performed or whenever heard. It is mere display, intended perhaps to catch the attention of strangers or win fame. No one has declaimed more against display in church music than Mr. Mason, and yet who has practised it more and made more out of it? Take, for instance, the music in the Winter Street Church in Boston. Let those who worship there test the character of their music by its general effect upon their devotional feelings, and then say whether it is better calculated to produce the legitimate influence of church music, or merely to please the fancy. So much display in the mechanical execution of the music, tends more to chill the affections than to excite the religious emotions of the heart. Religion does not undervalue the advantages of science, though when she stands before the sacred altar and utters her joyful emotions in songs divine, she may seem to forget them all.

Again, it is not a matter of course that all who prefer Mr. Mason's books approve of his style of performing church music. Even in Boston it is not approved of by the largest proportion of the best performers.—And in country communities, but very few teachers who have rested their claims to public patronage upon an acquaintance with him and an imitation of his style, have been successful. His style has not been built on right principles for effective church music.—It was formed too much under the influence of organ tones, and has not enough of poetical and impassioned expression, and is too cold and mechanical for the free, sentimental and effective enunciation of the words. This, let me assure Dr. Kirk, so far as it respects the music in his own church, accounts for the deterioration in the effect of church music, of which he complained before the Convention.

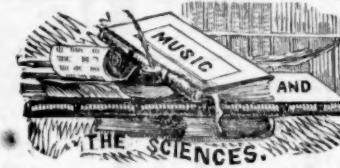
And let all who have been members of the Teachers' Class, and all others who would be good and effective performers of church music, remember that they must thoroughly study and understand their psalm-books. The effect of church music depends on the expression of sentiment, and not on the mere mechanical execution of the music, however scientific it may be.

I well remember when the expressive strains of church music touched the heart and drew tears from many an eye. In those days, performers of sacred music studied its subject matter and appropriate effect. Then, teachers of church music were not mere imitators, but they relied on their own personal talents and efforts. Fired by the sacred flame in their own bosoms, they called no man master, and the churches enjoyed the happy consequences.

In conclusion, my readers will please notice that I have not, in the prosecution of this work, attempted to sustain my assertions by any quotations from the remarks or writings of others, as I earnestly desired not to excite any unfriendly feelings in any quarter. I have written on my own responsibility, reserving such proof as I may have, for future use, should it be necessary. Nor have I been influenced in the foregoing remarks by any private or personal feelings, or intended to make any allusions to private transactions

or character, but as a professional teacher of church music have stated such things as I considered due to the public.

JOURNAL OF MUSIC.



Notes of Last Year.

MINOR SCALE.

Mr. Mason's instruction on the minor scale, and remarks on minor music from year to year, are palpable contradictions and childlike changes. One year he is opposed to minor music. The next he is greatly in favor of it. Last year he advocated its universal use. And now mark it—that his next book will have an abundant supply, as he whet up the appetite of teachers last year.

One year he teaches the minor scale one way, and Mr. Webb another. Next year he teaches Mr. Webb's way. And when Mr. Johnson gets home from Germany he adopts Mr. Johnson's method, which he learned of his professor during the long year and a quarter that he was there. Last year it was thus:

la si do re mi fa si la

making a step and a half from the sixth to the seventh of the scale.

And now hear another specimen of Mr. Mason's profundity, in answer to a question proposed as follows?

"Why is the minor scale as it is?"

Mr. Mason proceeds to answer—"Why not ask why you like cheese? Why you like cheese, is because you like it.—And why you like the minor scale is because you like it, and because it is pleasant. Water is pleasant because you like it, but why—cannot be told." Comments are needless. We will simply say, that the peculiar effect of the minor scale depends on the ratio of vibrations it contains, and the relation of the different sounds to the tonic, which are different from the major scale.

The sum of the concordant pulses of the major scale, is greater than the sum of concordant pulses of the minor scale. Or, there is more concord in the major scale than in the minor. The combinations of chords in the major scale have more concordant pulses than the combination of chords in the minor scale. The minor third is less harmonious than the major third, and adds to minor music a painful feeling;—we call it more pathetic or mournful. It produces a feeling not unlike that produced by the chord of the seventh in the major scale, but not so disagreeable. In good minor music, the third is kept more out of sight, then in sweetness it exceeds the music of the major scale. Probably very few composers understand this simple fact: a cadence in the leading part of a minor tune, on the minor third, is horrid, i. e., it is painful or mournful.—Hence a disappointed lover expresses sorrowful emotions, by the frequent occurrence of the minor third in a leading melody or air. We have just opened on a field before us of interesting philosophical investigation, and must leave the subject with Mr. Mason's cheeses, not however quite as indigestible.

QUESTION.

A question was presented as follows: "Are we to teach the minor scale the same ascending and descending?"

The lecturer replied to this—"that there were two forms of the minor scale. It was first introduced by Beethoven, but since a change had gradually come up?"

Question again: "Are we to teach a tone and a half from fa to sol?" Lecturer—"I suppose so." This was the most direct answer given; for, going on to give the views of other writers, he lost sight (probably intentionally) of the question, and passed it by.

Our honest opinion is, that the lecturer knew about as much about the minor scale as his class of young men, and perhaps no more.

Question again—"Are all the steps and half steps of the scale the same?"

The lecturer replied:—"So far as we know, they are; or so far as the ear takes cognizance. Studying some book over on the philosophy of sounds has no practical utility. It has not the slightest bearing on the subject. It has no more to do with singing than speaking the Hebrew language."

"We might (by studying a book) learn how to pronounce Amen." (1)

Why does he not "study over some book," and learn how to pronounce Amen? If what he says is true, then Webber, Birney, Grier and all philosophical writers on music, are fools. If they are not, what must the lecturer be?

¹Vocal school, probably.

²Verbatim et literatim; taken in short hand at the time.

The secret spring of the above remark, no doubt, was the chagrin of the lecturer, that this subject is so thoroughly and completely explained in the vocal school, a matter which he was never able to do. The remark is an evident attack on that book, which is so generally taking the place of the manual.

The subject of the philosophy of the scale is exceedingly interesting and highly useful, both practically in teaching, and theoretically in understanding the foundation of harmony, which we will presume, Mr. Mason does not to this day understand. It is the very index of ignorance to pronounce things useless which we do not comprehend.

"So far as" HIE "knew," it is possible that there is no difference. What a Jonathan a man must be, to say in one breath that "we know (he knows) nothing" about a thing;—and in the next define its "practical bearing" in strong terms.

Four classes of individuals have attended these lectures—*first*, men of intelligence, who scarcely attend the second time, except with the hope of better things. *Second*, a few of some intelligence, dupes of Mr. Mason, who wait for the loaves and fishes, and bark when he says ster-boy. The third class embraces men of sense, who care nothing about the movements, but look on and laugh in their sleeves. The fourth class know just enough to drink to the dregs all that is said, and suppose themselves about equal to Haydn, or Mozart, when they have attended one course, (1) ten days. They seldom come the second time, if they do, they pretty soon, by swallowing all the contradictions, find them indigestible, and at last go to some professor of music and study music properly. The singing of choruses, glee, &c., is all that keeps it alive. This exercise is pleasant.

QUESTION AGAIN.

"How should the word *formed* be pronounced?" Men come 500 miles to know how to pronounce the word *formed*! And what did Mr. Mason say to this? "It is my opinion that it should be two syllables—*form-ed*." (1) Is not this great instruction?

In the old schools of theology it was a custom to pronounce the *ed*, in many bible words, as a separate syllable; but it has now gone entirely out of date, except with some of the old ministers. The bible is now read and pronounced as all other books. *Formed, loved, moved*, and many such words, are pronounced as one syllable. The word *heaven* is now more generally pronounced as a single syllable. By all the best poets it is universally regarded as one syllable, and by all speakers, except Dutchmen and some other foreigners, is universally pronounced one syllable. We believe that Mr. Mason, probably by the same scale of antiquation, has it set to two notes. All we need say is, that such adaptation is wrong, and indicates at least a near approach to ignorance.

MUSICAL EYE SALVE.

A long time since, we promised our readers to publish the address of Mr. Hastings of New York, and Mr. Kirk's opening lecture before the convention of last year. At the close of the convention, Mr. Mason offered to publish them both at his own expense, which proposition was accepted. In consequence of this arrangement, Mr. Hastings wished us to defer publishing his from our short hand manuscript, and wait until Mr. Mason should bring them before the public. Not a lisp, however, has been heard of the matter since, nor are we at a loss to perceive the reason.

Mr. Kirk was evidently by his own remarks misled by Mr. Mason, and induced to utter some very offensive phrases in relation to Oratorios, and on the inconsistency of unconverted men writing church music.

The effect of these remarks, (more than probable, aimed at the Handel and Haydn Society,)—that could do what Mr. Mason was unable to do; was not anticipated. Though many things said by Mr. Kirk were excellent, and we presume all would have been, had it not been as above stated;—the offensive remarks spoiled the lecture, and made it a hissing and a by-word in the city for some time.

Now to publish a decidedly unpopular lecture, would bring no credit to Mr. Mason, but would rather make the opposing scale of his popularity still more predominant. It was, therefore, wise to let this thing alone.

Mr. Hasting's lectures were received with marked approbation. The old gentleman was clapped on and stamped off the stand invariably. This could not have been remarkably pleasing to Mr. Mason, to whom no particular attention was paid. Now to publish Mr. Hasting's lecture, would only be to exalt him above his own head, a thing a man who wished to be king himself, would never do. It is therefore by no means strange they have not appeared. This must also be our apology for deferring so long. We can easily write out Mr. Hasting's lecture now, but are not prepared to say what we shall do.

THE GREAT PUKE.

It is generally believed that Mr. Mason has been opposed to the Musical Convention as an independent body, and has for years wished it out of the way, or under his thumb, which of course would cramp all its energies.

Last year they succeeded in getting some lecturers from abroad, and had the promise of other distinguished men, who failed to fulfil in consequence of Providential interference.—Another year we could have brought a flood of light into the convention in the form of lecturers from distinguished scholars and musical men, which would have made Mr. Mason's baby-lessons and profound criticisms, appear quite insignificant.—This he doubtless feared, and individuals were at hand to carry out his wishes, to pique up the convention on New York, or as Mr. Mason had it in his last speech on "removal," "he did not care whether it went to Joppa or Tophet." And so a vote was, by hook and crook, obtained to get this nauseous thing (convention) out of his stomach and move it to New York.

However, we hoped that the New York folks would take advantage of this affair, and establish something worthy of the Empire State. Having been asked a great many times, we take this occasion to say, that we can get no information on the subject. We have perfect confidence in the committee appointed to call and make arrangements for a convention in New York city, which they will no doubt do, unless they have "smelled de rat," and let the whole concern go, as Mr. Mason said, "to Joppa or Tophet." We saw all through this when the vote was passed, and have kept silence until it is no longer virtue.

LOOKING INTO THE HAT.

At the commencement of the convention last year, as usual, the subject of catalogues came up, and unlike any thing we ever heard before, and which for a moment looked a little astonishing. Mr. Mason's body guard came forward with opposition to having any printed. Indeed, we hardly think they knew for what reason they opposed the printing catalogues of the names, except probably to gratify the private wishes of Mr. Mason.

The wisdom of David is not required to interpret this matter. The fact is—the catalogues had, years before, got into the hands of other music publishers, than those who published Mr. Mason's books. And they too could, having the names, send specimens of their new music to members of Mr. Mason's class, and to members of the convention.

As Mr. Mason always makes out, or causes to be made out a private list of names of all in attendance, this list would answer all private purposes, and other booksellers would be none the wiser for the residences of Mr. Mason's class and gentlemen of the convention.

We do not attempt to prophesy, but mark our words: No catalogue will appear this year, unless it be to prove us in the wrong. It is well known, that certain individuals always receive their text from Mr. Mason in the class and convention, and thus we can "feel the pulse," for they come forward and do their bidding. Who is most the slave,—the man who is held in bondage under the lash, or the one who, for one or two sable squints—one or two pats on the shoulder, will bend to selfishness, bow down to monopolization, and act the part of a servile tool and dupe?

Boston Academy of Music.

The Odeon, where the movements of the Boston Academy of Music, alias Mr. Mason, have "come off once a year!" is to be re-altered to a theatre.

The Boston Academy has ever been a bubble, which it seems is soon to break. And we do exceedingly regret, that there are several men, whose names have been used and printed in connection with this shadowy concern, who are honorable and worthy. We particularly refer to the ex-Mayor of the city. If when the effort was made by this gentleman to establish an institution, educated musical men had been placed at its head instead of Mr. Mason, it would not have thus turned out a minus quantity. We are also sorry, that in our remarks in relation to the Boston Academy, it may be thought that we implicate him and others, which is not the case.—The whole failure, we think, has resulted from Mr. Mason's limited education, in consequence of which he was unable to superintend anything of a literary or scientific character. And then being unwilling that any should be above him in office, or being determined to be the head man, of course every thing has been gagged by his measure.

The Cat out of the Bag.

During several years past, since the reconciliation of Mr. A. and Mr. B. of this city, we have been asked again and again, how it was possible that Mr. B. after having called Mr. A. a 'perfect hypocrite,' and exposing his conduct to a considerable extent,—should ever 'come under his thumb again.' And to

us, it has seemed a mystery, that a gentleman—for such we consider Mr. B. to be when he dares speak his own mind—should, after knowing fully a man to be a 'hypocrite,' and more than that, subscribe allegiance to his domination. But it seems that Mr. A. about the time of the reconciliation took advantage of Mr. B., bought him a house and took from Mr. B. a mortgage, which he now holds. So it seems that poor Mr. A. is under the hampers—tied up. This is only one new trick of the old rat. The bond of union is the mortgage of property. A man of talents consecrates his name and all to the will and control of another who, except in dollars and cents, is in all respects his inferior. Mr. B.'s friends have no heart to do any thing more for him. They tried once, and while he stood alone a year or two, he did more for his honor than he ever did before or since.

POETRY.

Class Song.

AIR—*Oft in the still night.*

I

Come, Brothers, let us raise
Our last sad song of parting;
Past are our college days,
And on Life's course we're starting;
The books we've read, the words we've said,
The walks we've ta'en together—
How they'll come back, when o'er life's track
Comes on the cloudy weather.

CHORUS,—Come, Brothers, let us raise.

II

How full the memories throng
Of thousand hopes and feelings;
They swell like some rich song
Through some dim minister stealing.
But joy's gay tone, sounds not alone,
In that full memory chorus,
But mingling sad, with voices glad,
Thoughts of the dead come o'er us.

CHORUS,—Come, Brothers, &c.

III.

When wandering o'er the sands
Of life's vast desert, sadly;
Where this oasis stands
We shall look back how gladly!
Its waving trees, its bowers of ease,
Its pure deep wells of learning.
When oft we've quaffed the healthful draught,
When thirst for truth was burning.

CHORUS,—Come, brothers, &c.

IV.

Now, brothers standing here
Around our Friendship's Altar,
Let's swear to know no fear,
And ne'er in good to falter;
To love the true, our life-time through,—
Our souls to fill with Beauty,—
And ever stand for FATHER-LAND,
For FREEDOM, TRUTH and DUTY,
CHORUS—Come, brothers, &c.

Port. Transcript.

Instrumental and Vocal.

Music in the Schools of Marietta, O.

We copy from the Marietta Intelligencer, such part of the minutes of the School Association as relates to music. We are glad that this important branch of education is receiving attention in this great and enterprising State. We trust that the day is not far distant, when vocal music will be pursued as a daily exercise and study in all the schools in our land.—ED.

A report by Mr. Berman Gates on Vocal Music was read by Mr. Wm. P. Cutler, Mr. Gates being unable to attend. On motion the report was accepted, and for the present laid on the table.

An address on School Discipline was then delivered by Rev. Mr. Flanders, when

Mr. Skinner—wishes music could be introduced into general use, but does not agree with the principles of the Report. Some of them are not founded in fact and experience. The report says that every mind is capable of apprehending the distinctions of musical sounds. Does not believe this is true. Consider the mind of man. How variously it is constituted. The faculty of music is not the same in one mind that it is in another. Augurs from Phrenology, which shows that the organs of music are very differently developed in different persons. There are some persons, too, who cannot understand mathematics, and then there are all grades of mathematical power from Newton downward.

Mr. C. Emerson—Is sorry to throw down the gauntlet or take it up. If he understands the principles of

his friend, should be disposed to deny them. The assumption of the report is, that every child has a capacity for music, so far as is necessary for his enjoyment, unless there is some irremediable defect of organs. My friend argues that because all musical organs are not equal, therefore no one can learn music without a well developed head. On the same principle, because every one has not the mathematical genius of Newton, therefore no one who is not possessed of a decided mathematical genius, should attempt to learn numeration.

Mr. Tenney—Looks upon music practised in schools as an excellent physical exercise, even if nothing but the physical organs were exercised by it. In the German Schools, where music is so extensively taught, there is no consumption or bronchitis.

Mr. Burgess—Was long of opinion that some persons could not learn music. Experience has taught him otherwise. Why it is a fact that one can fire off octaves out of a pistol. Surely if a person can learn to say in Welsh *Llewellyn*, or in French *Nongtong pas*, he can learn music. Music is the science of noises. Should a sermon produce a mesmeric effect, music is wanted to wake up the congregation. Believes he sing some, though not very smoothly, but as every crow is said to be fond of his own noise, he is also fond of his.

Mr. Slacum—Rev. Mr. Hansel while missionary in Africa, taught the African children vocal music, and has stated that he never knew an instance when those children commenced in early life, in which there was a failure. In another Missionary Station (in Mississippi) he had observed the same thing; and he further stated that he supposed children in Marietta could do what children in Africa and Mississippi can do. Approves of Report. Knows by experience that when children of a school get all wrong, a pleasant air struck up by the teacher will bring them right again.

Mr. Temple—Would rejoice if the directors would decide him to be no teacher who could not teach singing.

Mr. McClure—The question is not whether there are constitutional differences in regard to musical power; but another question might be made in regard to the comparative importance of the intellectual faculty and the musical faculty. Music is sentiment—a mere source of enjoyment. The cultivation of the intellectual is far superior in importance to the cultivation of the musical faculty. The course of man through this world is a warfare. His capacities should be strengthened with reference to this fact.

Mr. Skinner—Still holds to the doctrine of his previous remarks. Holds it to be utterly impossible for some individuals to learn or understand music. Some have musical faculties vastly superior to others. The study of music would be to some old men of no practical benefit. Of those who had spoken on the other side, one said he knew nothing about it. If the object of the report can be accomplished in the right manner, he is in favor of it. Believes however that few individuals can teach music, for it requires one thoroughly instructed in its principles for a teacher.

On motion, the principles of the Report were adopted by the Association.

The Messiah.

The Oratorio of the Messiah, as performed in New York, in 1838, had the following:

PRINCIPAL VOCAL PERFORMERS.

Mr. and Mrs. Wood—Mrs. Franklin—Mr. Sheppard—and Mr. Pearson; Conductor and Leader, Mr. Penson; Director of Chorus, Mr. Sage; Organists, Messrs. Harrison and Lanckenau.

ORCHESTRA—VOCAL AND INSTRUMENTAL.

Violins	- - -	14	Drums	- - -	1
Violas	- - -	3	Double Drum	- -	1
Violoncellos	- - -	4	Instruments	- - -	42
Double Basses	- - -	3	Treble	- -	47
Flutes	- - -	3	Bass	- -	43
Clarionets	- - -	4	Tenor	- -	30
Bassoons	- - -	2	Alto	- -	15
Horns	- - -	3	Vocal	- - -	135
Trumpets	- - -	2	Solo Singers, &c.	- - -	9
Trombones	- - -	2			
			Total	- - -	186

From the *Harmonicon*.

ON THE CLARINET.

I cannot pretend to give any certain etymology of the name of this beautiful instrument; but as it was formerly only a degree softer than the *Clarion*, in point of tone, I conclude the name is derived from the latter. I conjecture, also, that it is of German invention, for I have heard that a native of that country played on a clarinet with three keys only, many years ago, in this country. Now, the keys on a complete instrument amount to upwards of a dozen.*

*Clarinet is, we believe, a diminutive of *Clarion*, a small, clear-sounding instrument of the trumpet kind. The clarinet was invented by John Christopher Denner of Nuremberg, towards the end of the 17th century; but not known, or at least not used, in England till within the last sixty years.—Editor of *Harmonicon*.

I should imagine that the first clarinet was what is termed a *one*; that is the note *c* in the third space of the treble staff was the same pitch as the *c* on the second string of a violin. With this instrument, music in the keys of *c, f, g, and b*, might be performed pretty perfect; but in order to perform in two and three flats, the *b* clarinet is the same as *b flat* on the violin; so that while the violins, basses, &c. &c., play in *b* or *b flat*, this clarinet plays in *c* or *f*. The *b* clarinet was used in military bands generally, having five keys, viz., *a, b, bb* (when pressed together), *d, bb*, and *c#*:



or when used in what performers call *Chalumeau*, or below *c* on the second line, viz.,



The same keys produce two distinct notes, by merely pressing the left thumb key for the higher ones;—this key produced *c#* when pressed alone, and *bb* in conjunction with the *a* *b* key. When Mozart (who well understood the powers of the clarinet) and other composers wrote in *a* or *bb*, they found it very difficult to produce passages of any brilliancy that could be executed even by the first-rate performers. In order to overcome this, another Clarinet was made, the *c* on which was *a* on the violin, and consequently denominated an *a* clarinet, on which music written for the violin in three and four sharps, was played in *c* and *e*. A smaller instrument in *b* (i. e. the *c* according with *b*,) also two others in *b* and *f*, used in military bands, were successfully introduced, which afforded the performer an opportunity to play in most keys with facility, by changing his instrument.

The compass of the clarinet is from *b* third space bass, to *c* altissimo, viz.:



and every semitone between the two notes can be produced easily, with the assistance of the extra keys which the improved instruments have.

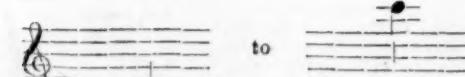
The *c, b*, and *a* clarinets are those chiefly used in orchestras; of these, the *bb* is the favorite with both composers and performers, for the tone is more mellow than the *c*, and the instrument not so large, or difficult to finger, as the *a* clarinet. I need only add, that William, whom I look upon as the first performer on this instrument, always uses the *b* clarinet in concertos, solos, &c. &c., and all who have heard him, will bear testimony to the mellifluous, liquid, glassy quality of his tones. The celebrated song "*Gratius Agimus*" is in *b*, and the accompaniment in *f* for a *b* clarinet, to accomplish which, as written, requires a first-rate performer; but to execute it in any other key, is very difficult indeed. What then must be the situation of the instrumentalist, when a vocalist turns round in an orchestra, requesting the song to be played in *f* (the key Miss Paton has sung it in,) or in *e* with four sharps, or even *b* with two sharps? (Catalini's key.) Were it not for the *c* or *a* clarinets being ready at hand, and the aptitude of the performer at transposition, the result must be any thing but harmonious. Singers ought to be aware of this.

Great difficulty was always experienced in executing the following passage smoothly:



Owing to the little finger of the left hand being used to touch the *b*, and then the *c#* keys, to produce the two notes. The late ingenious Mr. James Wood invented two keys (for which he took out a patent) which laid one over the other, so that the finger glided easily along, and the notes were performed in a smooth unbroken manner.

The following guide will, I trust, be serviceable to young composers, who should write for the clarinet from



VIOLIN. CLARINET.
In *c, f, g,* c clarinet the same.
In *bb, e, b, a,* b clarinet in *c, f, b, b*
In *b, a, e, b,* a clarinet in *f, c, g,*
With their relative minors.

I conclude that no one would attempt to compose a

concerto for the clarinet, without being thoroughly acquainted with the instrument. Its tones assimilate so closely to a fine soprano voice, that a most beautiful effect is produced when imitative passages are given; or, indeed, when they move in 3ds or 6ths together.

Mr. John Mahon* and his sister, Mrs. Second, used to perform some Scotch and Irish melodies in the most beautiful manner imaginable, the rich voice of the one blending sweetly with the mellow tones produced by the other from his clarinet. A most charming effect is produced in Mozart's "*Parto! ma tu ben mio!*" and, indeed, in numerous other vocal compositions, as well as in every modern symphony or overture, in which this delightful, and now almost perfect instrument is introduced.

N. B. As the tone of the Clarinet depends on the *reed*, which is only a piece of cane, shaped and tied to the mouthpiece, and very easily broken or injured, it would be a desirable thing if, in these days of invention, a reed could be made of some metal, or composition, that would bear a blow without breaking; for a clarinet player is in constant dread of an accident, and is frequently a whole day or more, in suiting his reed, so as to produce a good tone both in the high and low notes.

The first Genuine Italian opera performed in London, was that of *Rinaldo*, in the year 1710. The music was composed by *Handel*, and was very successful.

Advantage of Music.

Some among the grave and the wise, are led to regard music as a frivolous and enervating luxury: but it has had its defenders, and is proud to reckon among them, some of the best and most exalted of mankind. Did not one of the wisest, and least voluptuous of all ancient legislators, give great encouragement to music? Does not a most learned historian ascribe the humanity of the Arcadians to the influence of this art, and the barbarity of their neighbors, the Cynethians, to their neglect of it? Does not Montesquieu, one of the first names in modern philosophy, prefer it to all other amusements, declaring that "it is only one of all the arts which does not corrupt the mind"? Quintilian is very copious in the praise of music; and extols it as an incentive to valor, as an instrument of moral and intellectual discipline, as an auxiliary to science, as an object of attention to the wisest men, and a source of comfort and an alleviator to the toils of labor, even in the meanest. The heroes of ancient Greece were ambitious to excel in music; and it is recorded of Themistocles, as something extraordinary, that he was not. Socrates appears to have had checks of conscience for neglecting to accomplish himself in this art; for he tells Cebes, a little before he swallowed the deadly draught, that he had all his life been haunted by a dream, in which one seemed to say to him, "O, Socrates, compose and practice music;" in compliance with which admonition, he amused himself while under sentence of death, with turning some of Esop's fables into verse, and composing a hymn in honor of Apollo—the only sort of harmonious composition that was in his power. The son of Sirach declares the ancient poems and musicians to be worthy of honor, and ranks them among the benefactors of mankind.

But the morose and the wordly, the calculator and the speculator, will still ask with confidence, "What is its use to the rest of mankind?" It might be answered, that in every country in Europe it is easy to point out the humane and important purposes to which it has been applied. In England, at least, its assistance has been called in by the most respectable profession in the kingdom, in order to open the purses of the affluent, for the support of the distressed offspring of their

deceased brethren.** Many an orphan is cherished by its influence.† The pangs of childbirth are softened and rendered less dangerous by the effects of its power;† and, lastly, it enables its own profession to do what few others can boast—to maintain its own poor; by that admirable and well-directed institution, known by the name of "The Society for the support of decayed Musicians and their Families."

The above remarks are by a German writer, who has enumerated what every man must acknowledge as important. Let us add, the heavenly charm with which it fills the house of God, and the prospective advantages of music in all our schools, and the doubts, it would seem, of the most scrupulous will be silenced.—ED.

**The feasts of the Sons of the Clergy.

††The *Messiah* is annually performed for the benefit of the Foundling Hospital.

‡‡The benefit of the Lying-in Hospital.

Communications.

Of Instruments in Church.

Under the above head we propose to say a few words on the common use of Instruments, or rather the *abuse* of them, as they are used at the present day in many of our churches. We speak more particularly now of wind and stringed Instruments. Often on entering the church, our ears are saluted by the turning of the various Instruments, which is too often continued until the minister and congregation are assembled, and which is enough in itself to drive from the mind of the devout worshipper, whatever feelings of a nature suited to the occasion, may have been there collected.

But a still greater abuse of them, and one which betrays the utter ignorance of the performer, to say nothing of the gross violation of all musical taste, is the playing of the several parts of church music out of their proper places. Often we have heard the violin playing the tenor an octave above its true pitch, the flute, the alto, in like manner, thus completely changing the harmony, producing false inversions and destroying the design of the composer.

Instruments instead of serving as an accomplishment,—as a help and support to the voices, are too apt to assume the chief parts, making the voices a mere accompaniment to themselves.

In a church within thirty miles of Boston, we once heard a choir of some dozen, attempt to sing and be heard, in spite of the cracking of two trombones, a bugle, bassoon, clarinet, violin and a bass-viol, all placed together in a little gallery about ten feet from the roof. The effect can be more easily imagined than described. Such a confusion of sounds—such a complete jargon it never fell to our lot to hear before, and we sincerely hope we may never hear again.

Our correspondent* has pointed out some serious evils in connection with the abuse of instruments in church music.—Not to take the subject out of his hands, we would simply suggest, that a common violin with its lowest note, *G*, only reaches the highest sounds in the compass of the tenor voice. Hence it is not possible for the Violin to play the Tenor. The flute is capable of reaching but few tenor notes. It cannot reach even the lowest three notes of the second Treble and Alto. Hence there are many tunes the Alto of which cannot be played on this instrument.

The Clarinet goes as low as *E* below the Base staff, and can easily be made to produce all the sounds of three Octaves, running up to *E*, fourth space in the Treble staff. So that on this instrument the Base, Tenor, Second or Alto, and most all the notes of the Soprano, can be played, though it is more suitable for Tenor or Alto. It is hardly necessary to say, that the Tenor from the Treble staff, should always be played an octave below where it is written.

Trombones in the hands of the best performers, are only suitable for large choirs. Violins are well adapted for the first or second. The flute, when used for church music, should play the Soprano. We have now spoke of the popular use of these instruments. For our own part, we should like to attend a church where there was a \$10,000 organ, 50 players on all kinds of Orchestral instruments except the drum and cymbals, 300 of the best singers in a choir, and a congregation of 3000, all of whom could sing well, and have at least two-thirds of the singing by the congregation and all combined. This would be church music. In nine-tenths or more of the churches, music is a mere plaything or ornament.

WARWICK, May 28th, 1845.

Mr. H. W. Day. Dear Sir:—The cause of music has made some progress in our county during the last winter, a number of schools having been taught by M. M. Converse, formerly of Westfield, Mass., but now residing in Elmira, Chemung county, of this State. A Mr. Sears, from Boston, has also been

*Lycurgus. See his life by Plutarch.

†Polybius. Hist. Lib. iv.

‡Esprit des Loix. Lib. iv. Chap. 8.

§Instit. Orat. Lib. i. Chap. 8.

||Plat. Phaedon. Sect. iv. Eclesiasticus.

teaching in the county, but with what success I do not know.

By the way, let me enquire how, by turning the fifth B F # and some others flat, the black keys are brought to be too high for the letter below made \sharp , and too low for the letter above made \flat , as is taught in theory in explaining temperament?"

The difficulty of which our friend speaks exists, though it is scarcely observable to common ears.—Let us take for instance the interval from G to A, or as some would call it, whole step, or major second. In tuning, we make one note which is struck by the black key between G and A answer for G Sharp and A flat. This answers all practical purposes, though it is not scientifically correct, since the scientific G sharp is below the scientific A flat. The philosophy of sound, applied to music, explains this as just stated, and makes what is generally called an *enharmonic*, or quarter of a tone between G sharp and A flat. Now if we in tuning split this quarter tone and make G sharp a little too sharp, and A flat a little lower than its scientific sound, it will at once be seen, in this case, why the black key note is a little sharp for the white key note below, and a little flat for the white key note above.

If all the fifths could be tuned with perfect exactness a little flat from the lowest note to the highest fifth on a piano, and this last sustained a proper relation to the highest octave tuned from the same "lowest note" taken as a starting point, the enharmonic interval would be equally divided, and all the thirds, as a consequence, would be a little sharp. Such tuning would give an equal temperament. Experience teaches how to make the thirds and fifths of some keys more perfect, and throw the "wolf" into the foreign keys;—i. e. to "Rob Peter to pay Paul," by making such keys as are less in use, more imperfect, and put what they lose on the keys most in use. This makes the unequal temperament.—ED.

JUNE 18.

Friend Day:—In your last we see notice of Messrs. Baker's and Woodbury's Class. Will you please inform what has become of Mr. Mason and his class, as we should like to know if it is alive or not, and please advertise so the gentlemen that attend can make arrangements for the same.

In haste,

A FRIEND.

The above question it is out of our power to answer. The columns of our paper are open to Mr. Mason, as well as others. As a matter of news we shall, however, no doubt, be able to give a seasonal notice. We heard a few days since, that "Mr. Mason was all round about the country, attending little conventions;"—probably to lengthen his cords and strengthen his stakes, if possible. We hear nothing of him in this city by way of music. If we recollect right, the notice given, a year ago, the class meet about the 20th of August.—ED.

MANCHESTER, July 1, 1845.
QUESTION.

And one thing further I want you should inform me about—that is, in singing a hymn in a tone which is marked, some strains soft and some loud, whether these should be observed throughout the hymn, or whether we should vary according to the words; and if we think that a line should be sung soft when it comes on the loud strain, to sing it thus, &c. I believe Mr. Mason says, sing every tune as it is marked, and why I request this is, to know whether I understand him or not.

J. B.

We should not be quite willing now to vouch for Mr. Mason's opinions. When a tune is adapted to a hymn as in our common singing every Sabbath, the sentiment of the hymn must always indicate when to sing loud when soft, &c.,—or sing according to the sentiment of the hymn, and not according to the marks over the tune.—ED.

The Warsaw Signal contains numerous statements of violence in or about Nauvoo. Wm. Backenstos, late sheriff of Hancock, has been ordered to leave the holy city. He is accused of being the correspondent of the Warsaw Signal. Patriarch Bill Smith, of Nauvoo, brother of the prophet, whose wife died about four weeks since, was again married on last Sunday week having been a widower about eighteen days. His bride is about sixteen years of age, and he is thirty-five. The split among the Nauvoo saints is growing wider. Bill Smith heads one party, the twelve disciples the other.

James Butters, a clerk who was arrested in New York for stealing a \$100 bank note from a package containing \$400, has confessed since his arrest, the robbery of the New Haven Express of \$5000 in gold, which was extracted from the carpet bag sometime since, and for the recovery of which a reward of \$1000 was offered. He has also, given the necessary information concerning the money to insure its recovery.

See two pages of "Glees for the Million," No. 2, on the last page of this number.



Our Vignette.

We feel somewhat proud of our Vignette. It is a *Multum in Parvo* affair, exhibiting at a single view life-like scenes in the busy world around us, and painting, in its true colors, an editor's sanctum. On the left, in the distance, is seen a train of ears—on the right, a steam ship with products and news from foreign parts. Several persons are looking after the latest news, and a lad is bringing another basket of exchanges. The editor, though spoken of last, is by no means the *least* person that figures in the above representation. He is so busy in cogitating, that he heeds not the din of noise without, and drops his pen only at the cry of "more copy."

News Items.

The Washington letter writers announce, that a treaty is about to be completed at Washington between the United States and the British Government, by a line of division, giving the United States jurisdiction to the 49th degree.

NAVAL.—The United States frigate Constitution, Capt. Percival, was at Singapore March 6th, to sail for Canton in a few days. The sloop of war, John Adams, sailed the 19th inst. for the Gulf of Mexico.

A newspaper is about to be established in Jerusalem. Solomon, with all his wisdom, probably never dreamt of such a thing!

Between sixty and seventy runaway negroes passed through Washington city, a few days since, on their way to Pennsylvania.

In Washington County, Alabama, near Mobile, the fossil remains of a monster in the animal creation have been discovered. Its length is *one hundred feet*.

Intelligence has been received at New York, that the Haytiens had been attacked by an army of the Spanish part of the island, sixty miles from Port au Prince, and that several Haytiens were killed.

Capt. Jonathan Walker, who has been imprisoned in Florida on the charge of aiding the freedom of slaves, arrived at New York a short time since.

It is believed by many that Mexico will declare war. Our "voice is still for war!"

Fourteen persons have died in the city of N. York, within the last two or three weeks, from heat and cold water.

It is stated that a Magnetic Printing Telegraph is shortly to be introduced to the world, which is superior to any now in use. Instead of making lines, each to designate a letter, it makes the full letter itself, and with astonishing rapidity. This new discovery will be of great value, for it can be managed by any one without difficulty.

Another vessel—the Porpoise—charged with being engaged in the slave trade, arrived at this port a few days since, in charge of John R. Duer of the U. S. Navy.

Quebec has been visited with another destructive conflagration. One-third more of the city has been laid in ruins.

The Congress of Texas has unanimously consented to the terms of the joint resolutions of the United States, and therefore Texas is annexed to this country.

Gov. Dorr has been liberated from prison. We hope peace will now be restored to our sister State.

The Chief Engineer of the Lead Factory at South Boston, a few days since, while oiling the machinery, was suddenly caught in it and badly crushed. It was found necessary to amputate both his arms.

Seventy-nine passengers sailed for Liverpool in the Caldonia, July 1st.

David Wells of Deerfield committed suicide, a few days since, by hanging himself.

Flakes of snow fell at Salem June 30th.

It is proposed to erect a monument in Baltimore to the memory of Andrew Jackson.

Mr. C. L. Chandler of Boston, was knocked down in the city of New York, the other day, and robbed of his watch and some money.

The ship Virginia bound for Boston from Calcutta, has been totally destroyed by fire. The vessel and cargo was insured in this city for \$106,700.

Seventy Penobscot Indians have camped within a mile or two of Salem. They appear very orderly and quiet.

Encke's Comet has returned, and was seen at the High School Observatory, at Philadelphia, a few days since. It is represented as an extremely faint nebula without tail. Its light is nearly that of a star of the 11th magnitude.

A correspondent of the New York Tribune, writing from Vera Cruz, says that Mexico will declare war against the United States. The public archives have been removed sixty miles into the interior, for safe keeping.

Seventeen thousand six hundred and sixty-five immigrants arrived at the city of New York during the month of June last.

Daniel Waldo, a highly respectable and wealthy inhabitant of Worcester, was found dead in his bed a few mornings since. He was about 90 years of age. He has left nearly \$150,000 to different benevolent institutions.

We have had many days of oppressively hot weather within the last two or three weeks. Our citizens, generally, have been in a "melting" mood.

The steamer Acadia left this port the 16th inst. with 107 passengers, including Mr. McLane and lady, Minister to the Court of St. James.

A man recently travelling in Illinois, passed a field of wheat that contained 40,000 acres, the property of many men, who do not believe in fences.

RATHER WARLIKE.—Two Regiments of Infantry have left Fort Jessup for New Orleans, from whence they will go to the mouth of Rio Grande. One regiment of mounted dragoons, under the command of Col. Twiggs, has been ordered to the same place.

Foreign.

The Royal Mail Ship Acadia arrived at this port July 3d, bringing 66 passengers from Liverpool and 16 from Halifax. The demand for cotton was excellent, but no material change in prices. The markets for other products remained about the same as at previous dates. A great repeal demonstration had been made at Cork, and O'Connell was present. The heat in France had lately been intense. The people attribute it to the comet! The Russian army in the neighborhood of the Caucasus, is said to amount to 150,000 men. Frightful atrocities were committed in Syria. A civil war, one of extermination, was raging among the mountains between the Druses and Christians. All the silk worms of both parties, the principal support of the Syrian population, had been destroyed.

LATER FROM EUROPE.—The steamship Britannia arrived at this port the 19th of July, bringing 101 passengers. The cotton trade was active, though the quantity on hand and coming in would, it is thought, overstock the market. Nothing important in relation to affairs in Ireland. The American provision trade had been dull, the amount of business transacted being considerably under an average. The prorogation of Parliament is expected to take place about the middle of August, when the Queen and Prince Albert will leave for Germany. Nearly 140 persons perished by an explosion of fire dam, which took place in a coal mine at Boussu, near Belgium.

Colleges.

The summer term of Harvard University at Cambridge, closed on Friday, July 18th, with the usual entertainments. A large number of persons were present at the exhibition, and every thing passed off to the satisfaction of all present. Dr. Lanson of Dedham, delivered an eloquent address before the Society of the Alumni of the School, and all the exercises on the occasion were of a high order.

YALE COLLEGE.—The Commencement at this institution takes place the third Thursday of August. Rev. Dr. Bethune, of Philadelphia, is to deliver the annual oration before the literary societies of the College.

WILLIAMS COLLEGE.—Commencement the third Wednesday of next month. Hon. Emory Washburn, Judge of the Court of Common Pleas of this State, will address the Alumni of the College.

DARTMOUTH COLLEGE.—Commencement July 31st. The day previous, Dr. Bacon of New Haven will address the Phi Beta, and Rev. Mr. Cowles of Ipswich, will address the United Fraternity and Social Friends.

UNION COLLEGE.—This institution celebrated its commencement the 25th inst, which completed the first half century of its existence.

DICKINSON COLLEGE.—Rev. Robert Emory has been unanimously chosen President of this College, in place of Dr. Durbin, resigned.

AMHERST COLLEGE.—Seven hundred and sixty-seven individuals have graduated from Amherst College since that institution was founded; 400 of this number are already in the ministry or preparing for it, and are scattered into no less than seventeen States and Territories.

At the commencement of La Grange College, held June 3, the honorary degree of D. D. was conferred on the Rev. Joseph Holdich, A. M., of the Wesleyan University.

Miscellaneous.

A foreign correspondent of a Philadelphia paper, dating from Frankfort, Germany, writes in glowing terms of the musical promise of a young Bostonian, who, he says, is to be at some future day a bright star in the musical world, and to add much to the reputation of our country. His name is Richard S. Willis, brother of the poet.

Messrs. Fisk & Rice, one of the oldest trading firms in this city, failed about two years since for a very large sum, and were able to pay only about fifty per cent. Since that time they have been prospered in business, and on the first of this month, much to their credit, they have paid off their old debts, amounting to nearly \$100,000. This is something that seldom happens in this world of dollars and cents, and is certainly worth recording.

An editor in Charleston, S. C. has been presented with a green rose plucked from a plant belonging to a lady in Columbia. This is pronounced a singular freak of nature.

This is the time of year that every well person should rise early and take a snuff of the morning air. If you would enjoy good health during the summer months, be "up and drest" in good season—eat moderately—drink nothing but cold water—bathe often, and, what is of more importance than every thing else, be good-natured.

When straw bonnets first came into fashion, some 25 years ago, it was common to trim them with wheat or barley in the ear. Some one, about those days, penned the following lines:

Who now of threatening famine dare complain,
When every female forehead teems with grain.
See how the wheat-sheaves nod amid the plumes,
Our barns are now transformed to drawing rooms,
And husbands who indulge in active lives,
To fill their granaries may thrash their wives.

We see it stated that Michigan and Illinois will produce this season, one-third more wheat than at any previous year.

Fifty-five thousand tons of ice were shipped from Boston to the East Indies, last year.

Six different comets have been seen by astronomers since the commencement of the present year.

A new race of people have been discovered in Africa, near the mission established by the American Board at the Sabeen, who are described as being far superior to any on the coast, and whose language is represented as one of the most perfect and harmonious in all the world. They have some knowledge of the Bible.

The first evening paper published in Boston was printed by Thomas Fleet, and commenced August 17, 1735—more than 100 years ago. It was called the "Boston Evening Post."

The singing at the city celebration of the 4th of July in this city, was performed by a choir selected from the children of the Public Schools. We have heard the singing highly spoken of by many who heard it, and by those who are good judges of music.

The new Post Office Law is a grand thing for the mass of the people. No act of legislation could have been made that would equal the benefit that will be derived from cheap postage. There has been a great rush of letters to the Boston Post Office since the 1st of July.

The "Glorious Fourth" passed off very pleasantly to the citizens of this city. Every one appeared happy, and all seemed to enjoy the festivities of the day in a becoming manner.

It has been estimated by Thomas Dick, that since the creation of the world fourteen thousand millions of human beings have fallen in the battles which man has waged against his fellow man. If this amazing number were to hold each other by the hand, at arms' length, they would extend over 14,000,000 miles of ground, and would encircle the globe on which we dwell 608 times!

A friend of the lamented Hood, who deserves to be severely punished for sporting over his grave, says of him,—"Poor Hood—died of pure generosity—to gratify the undertaker, who wished to *urn a lively Hood*."

Young Burke, the violinist, has finished his lessons with de Beriot, and is about returning to the United States.

The number of deaths in the city of New York during the week ending June 22d, were 202—21 of this number died of small pox.

Rev. Dr. Judson, whose missionary labors during a long course of years in the East Indies are familiar to many of our readers, is on his way back to his native country.

■ Fifteen thousand Swiss are preparing to leave their country and settle in Texas this fall.

One hundred and sixty pupils are now attending the Charlestown Female Seminary. We are gratified to learn that the institution is in a flourishing condition.

A gentleman who has had occasion to travel in the Southern States, and whose business introduced him to a large number of teachers, says that out of 400 with whom he became acquainted, all but five of them were New Englanders.

Nearly 2500 letters were mailed at the Boston Post Office during the three first days of the new postage law.

A pair of nightingales have taken up their residence in the Surrey Zoological Gardens, near London, where they warble their delicious melody early and late. They discount their "notes" very freely.

Our city people, during the last few months, have had the privilege of hearing all sorts of street music. We should suppose that every kind of an organ—if we except the "Government Organ" at Washington—had been in the city. Some of the organists have got their "fingers burnt" by coming here, as some of the Boston lads are in the habit of heating pennies before giving them away.

The expenses of the State Government of Connecticut are only \$84,000. The same number of people in England pay \$1,350,000. Quite a difference.

Eighty per cent. of the whole expenses of the Government of the United States, are paid for military and naval purposes. In France 28 per cent.,—in Prussia 44 per cent.,—in Great Britain 74 per cent.

There are twenty-one Romish Dioceses in the United States, and a popish population of nearly 1,500,000.

There are more Post offices within thirty 30 miles of Philadelphia than any other large city in the union. The number is 151. Within 80 miles of Hartford there are 118—of Boston, 105—of New York, 82.

The city of New York has been visited with a destructive conflagration, which destroyed 300 buildings and property to the amount of four or five millions of dollars.

Greece, we verily believe, is destined to be "herself again." No less than 25 newspapers are now published in Athens, and considerable interest is manifested in the cause of education.

Mr. Ditson of this city has recently published two pieces of excellent music from Balfe's opera of the Enchantress, entitled "When slumber's pinions o'er me lay," and "Woman's Heart."

A few evenings since, as a gentleman was retiring from a house in Howard-st., he stepped on to a bundle that responded to the pressure by a sharp cry.—He was curious to see an organ that could be put in motion by the foot, and on opening the package he found a child wrapped up in a piece of flannel. The gentleman not feeling disposed to father the bantling, it was passed over to the "Fathers of the City."

Mr. Samuel Gould, President of the Bank at Roxbury, had his pocket picked of \$150 while in this city a few days since.

A week or two since, a lady went into the store of one of our merchants, and while looking at some goods she laid her purse down upon the counter, containing between twenty and thirty dollars. When she wished to use her purse it was among the missing. A boy was in the store when she went in, and it is presumed that the lad and purse agreed upon *annexation*, and left the store together.

The fire works on Boston Common, on the evening of the 4th of July, looked very beautiful. It has been estimated that more than 100,000 people—men, women and children—were present on the occasion.—The only individual that "made light of the affair," was the person who superintended the "festivities of the evening."

A great moral revolution in Switzerland has been produced by the good effects of teaching singing in public schools. It is no uncommon thing, we learn from good authority, to see 4000 singers, accompanying each other in perfect harmony, singing a hymn of Luther's composition. What a pleasant sight that must be!

Industry is the boast of America—the rock of republicanism—the soul of intelligence and religion.

The Floral Procession in this city, the 4th inst., attracted a great deal of attention. It was a beautiful sight, truly.

CHINA.—The number of Protestant Missionaries of Different Denominations in China is now 35; many of whom have wives that are actively engaged with them in diffusing Christian knowledge.

Yankee Enterprise. American corn brooms now constitute a considerable article of export to England. A Yankee in Ohio is said to have planted this season 12 acres, near Columbus, with the broom corn, with a view of exporting to England the whole crop. He intends to take the wood for the bundles, and go himself to England and manufacture the brooms.

The New York Tribune says that Mr. Geo. E. Pomeroy, the enterprising owner of the Magnetic Telegraph line between that city and Boston, has concluded a contract for a portion of the materials necessary to erect it, and will complete the whole line at the earliest possible day.

Electricity. The recent death by lightning has caused some discussion as to the reason of a dead body putrefying so soon after life has been extinguished by a shock of electricity. Half an hour in this weather, is about the longest that a body can be preserved. We asked the opinion of a physician upon the subject, who said this result was produced because the vitality was so entirely extinguished in the blood, and that the electricity was carried out of the system. We can hardly agree with this, however, because although there may be many "things which our philosophy has never dreamt of," yet we have been taught that a shock of electricity was caused by the existence of an electrical state in the object struck the reverse of that in the cloud, and that the passage of the fluid merely restores the equilibrium. We are not tenacious, however, and merely throw out this for the consideration of the "literati." [Clipped.]

Used up. A poor fellow "out west" thus makes his exit: "Dear readers with this paper ceases the existence of the 'Olio.' Our number is full and complete, and we are a 'busted establishment.' We shall gather up our coat and boots, shave off our whiskers, don a few interesting specimens of 'patrons' that will pay—in promises, and then we're going for to go to some other field of operation. It may be more extended, but it cannot be less."

The Springfield Republican says that six or seven rattlesnakes were killed within a week, near where the R. Road Bridge is building in Northampton meadows. It is supposed that the reptiles came down from Mount Tom, where they are frequently found.

A Coopertour in the Southwest, says that he has travelled thousands of miles on the turnpikes, toll free, and at the same time sold volumes to the toll-gatherers.

A very simple but excellent method of cleaning windows by steam, is now coming into general use in England, possessing many advantages over the old system of using whiting, &c. The window is first dusted with a bunch of feathers, or dusting brush, and when all the dust is thoroughly removed, place a bowl of boiling hot water at the base of the window; the steam immediately covers the glass, which is removed by a wash-leather, and finished off with another quite clean and dry. The method saves time, prevents that cloudy appearance left by whiting, and produces a more brilliant and durable polish than any other.

S. F. JEWETT will please accept our thanks for his kind remembrance of our request.

MR. PARTRIDGE. Perhaps when Mr. Partridge considers a little more seriously, he will think differently.

Brighton Market, Monday, July 21.

At market, 625 Beef Cattle, 2600 Sheep, and 600 Swine. 100 Beef Cattle unsold. PRICES.—Beef Saddle—We reduce our quotations—extra 5.50,—first quality, 5 a 5.50—second quality, 4.75 a 5—third quality, 4.25 a 4.75.

Sheep—Dull. Lamb 1.25 a 2—old Sheep from 1.38 to 2.25. Swine—Old Hogs at 4 1-2c for Barrows—Shoats 4 a 4 1-4c., and 5 and 5 1-4c. At retail, from 5 to 6c.

Teachers Class for 1845.

Messrs. Baker and Woodbury's third annual Class for teachers of Music and others interested in the art, will meet on Tuesday the 12th of August, at the MELODEON Boston, when Lectures and instructions will be given as follows:

1st. On the best method of teaching the elements of Vocal Music to Classes and Schools.

2d. Harmony, Composition and Counterpoint.

3d. Cultivation of the Voice.

4th. Elocution by Professor Murdock.

5th. The practice of Metrical Psalm Tunes, Chants, Sentences, Anthems, &c. with remarks on the different styles.

6th. Choruses from the best Masters.

7th. The Oratorio's of the Messiah by Handel and David, by Neukomm.

8th. Glee and Madrigal Singing, with remarks on correct taste.

9th. The Violin and all the principal Instruments used in Orchestra's and Bands, will be taught by Messrs. Herring and Bond.

The whole of the above exercises will continue daily for 10 days. Tickets to admit a Lady and Gentleman \$5.00 to be had at the Bookstore of Otis Broaders & Co., 120 Washington St. (up stairs) and at the door.

■ No extra charge will be made for instruction on any instrument.

N. B. The National Musical Convention will meet on Wednesday the 13th August in the Melodeon at 12 o'clock. A lecture daily from some of the most eminent clergymen of the city and country may be expected.

B. F. BAKER.

I. B. WOODBURY—Odeon Hall No. 2.

Boston, Mass. May 26, 1845.

The Midnight Moon.

[FOR THE JOURNAL OF MUSIC.]

TREBLE. Andante.

E. H. BASCOM.

The mid-night moon, se-rene-ly smiles, O'er nature's soft re-pose; No low'ring cloud obscures the sky, Nor ruffling tempests blows, Nor
 evening passion sinks to rest, The throbbing heart lies still, And all the var'ing schemes of life, no more distract the will, Dis-tracts the lab'ring will.

Verona.

7s.

[FOR THE JOURNAL OF MUSIC.]

E. H. B.

1. Bread of heav'n, on the we feed, For thy flesh is meet in-deed; Ev-er let our souls be fed With this true and living bread.

2. Vine of heav'n, thy blood supplies This blest cup of sacrifice; Lord, thy wounds our healing give; To thy cross we look and live.

3. Day by day with strength supplied, Thro' the life of him who died, Lord of life O, let us be Rooted, grafted, built on thee.

Advertisements.

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W. H. WOODBURY,
NO. 81 WASHINGTON STREET,
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Would inform all who wish any thing in his line, that he will accomplish any of the following items at short notice:—

Invitation, Visiting, Business, Professional, and Marriage CARDS.

Maps, Charts, Diplomas, Bill-heads, &c., Engraved or Printed.

ALSO,

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July 23.

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Apparatus of the most approved construction, together with stock of first quality, and instruction furnished to order.

EMPLOYMENT.
SEVERAL suitable young men are wanted as agents for this paper, and will be paid if desired, by the month, during the summer. They will have need to call at our office, No. 8 Court Square.SHEET MUSIC AND PIANO FORTES
CONSTANTLY for sale by Oliver Ditson, 135 Washington st.

Some fifteen bushels of blueberries, are now taken to Boston daily, over the Fitchburg Rail Road, says the Worcester Transcript.

A SERENADE.

Dolce.

First and Sopra. 6 8. 1. Sleep on thy pil-low, Hap - py and light, As the moon on a bil - low, Re - pos - es at

Temor. 6 8. 2. Wake on the mor-row, Love - ly and meek, And the morn-ing shall borrow Its blush from thy

Bass. C: 6 8. night. Fine. Soft be the slum-bers That cradle thy heart, as the ho - li - est numbers That love can im - part.

D. C.

C: 6 8. cheek Fresh - er than ros - es Thy lips balm-y gale, The zeph-yrs re-pos-ing, New sweets to in-hale.

OUR FATHERS,— Chorus.

Spirited.

Sopra. and Alto. 2 4. 1. Brave-ly they fought and brave-ly they bled, Sing us a song of the no - ble dead, Heed not the

ARRANGED FOR THIS WORK.

2. Lof-ty their aim, and high their de-sires, Proudly we turn to our honor'd sires; The billows that

Tenor. and Bass. C: 2 4. he-roses of oth-er climes, We have had stirring and fearful times, Our fathers fought for their homes and hearth, For all that they dash'd on their rock-bound shore, Lov'd not their native-born freedom more, The voice of tyrants came o'er the sea, Each heart was an

D. C.

lov'd or priz'd on earth; Bravely they fought and bravely they bled, Shall we not tell of our no - ble dead?

al-ter to Lib - er - ty; Bravely they fought and bravely they bled, Faith - ful and true were our no - ble dead.

3. They reck'd not the tempest, they reck'd not the strife, Freely they yieided the blessings of life, Theirs was no struggle for wealth or spoil, They were *men* inured to trial and toil, Silver nor gold, should their guerdon be, All that they ask'd was the breath of the free, Theirs was the triumph, theirs was the fame, Leaving their chilren a spotless name.

4. Where sleep those heroes? their memories rest, Changeless and bright, in each freeman's breast, Hearts quite at peace with the world and God, Slumbering now 'neath their native sod; Tempests and trial, was theirs in life, Safe are their spirits, from mortal strife, Bravely they fought, and bravely they bled, Honored and blest be our noble dead.

SPARKLING AND BRIGHT,—Temperance Glee.

Andante. Solo for Soprano or Tenor.

ARRANGED FOR THIS WORK.

Sopra. & Alto. b 4. 1. Sparkling and bright in its liquid light, Is the wat-er in our glasses; Twill give you health, twill give you wealth, Ye lads and rosy las - es.

2. Bet - ter than gold is the wat-er cold, From the crystal fountain flow-ing; A calm de-light both day and night, To happy homes be-stowing.

3. Sorrow has fled from the heart that bled, Of the weeping wife and moth-er; They've given up the poison'd cup, Son, husband, daughter, brother.

Tenor & Bass. b 4. Oh then resign your ruby wine, each smiling son and daughter; There's nothing so good for the youthful blood, Or sweet as the spazkling water.